

A Way to the Transcription of Old Byzantine Chant by means of Written and Oral Tradition

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A.

In the Greek Orthodox Church there has been an uninterrupted tradition of chant, each composer following, usually, in the footsteps of his predecessors. Correspondingly, there is a continuity between the various appearances of a hymn, or classes of hymns, through a very long period up to the time of Petros Lampadarios, who gave the music a form which through the transcriptions by the Three Teachers is still in use today.

Starting from these transcriptions (that constitute a written tradition but at the same time are based on an oral tradition that indicates the specific function of the various musical signs), one can trace a way to the transcription of Old Byzantine Chant, especially that of the Heirmologion and the Sticheron, having in mind the continuity of the chant tradition.

In this paper will be dealt only with the subject of transcription in relation to the melodic movements, without examining the subject of scales and intervals. It is presupposed that there is a close relation or identity of the modern *echoi* with the old ones, despite the differences caused by the evolution of the *melopoiia*.

The starting point for my way of transcribing the Old Sticheron and Heirmologion is the close relation between the Heirmologion of Petros Lampadarios (18th cent.) and that of Balasios (17th cent.), especially in the Heirmoi of Holy Week. This period of the ecclesiastical year seems to be very conservative in the earlier as well as in later times. Thus, many melodies are preserved in the same, or almost the same form, despite the fact

that the style of the *melopoiia* may have changed for the hymns of the rest of the year. We can conclude from the *heirmoi* of the Holy Week that Petros and Balasios followed a common tradition, based on the same or closely related formulas.

Table A shows some *heirmoi* of the Holy Week from the Heirmologia of Balasios and Petros that verify this close relation (or identity).

See table A

In Table B there is given an example of a formula in the Second Mode from the Heirmologion of Petros. This formula is contained in the Heirmoi of Table A too. There are two forms of this formula: one 'stenographic', given by Balasios, but also found in the version by Petros, and one 'analytic' given only by Petros. But in Table B we can see that for the *heirmos* and the *troparia* of the same *ode* Petros uses both the 'stenographic' and the 'analytic' form. From the similarity of the music of the *heirmos* and the corresponding *troparia* of an *ode*, we can conclude that the 'analytic' form in fact is an analysis of the 'stenographic' one and that they produce the same music, a music through exegesis given by the Three Teachers.

See table B

But this and other related formulas have counterparts in the Old Sticheron and Heirmologion, as one can see in Table C. The earlier and later forms (note especially that of Balasios) have at least the same interval ('phonetical') signs. Therefore, they are likely to produce the same music.

See table C

Table D presents some further examples of the close relations between the

Hirmoi of the Holy Week from Hirmologion of Balasios.
MS of the National Library of Athens [EBE] 946 $\text{H}^{\text{os}} \text{E}^{\text{os}}$

Τ ω την α βα τον κυρμαι νο μενην θαλασσαν $\text{H}^{\text{os}} \text{E}^{\text{os}}$
ω αυ του προ ηα γρα τι α να $\text{H}^{\text{os}} \text{E}^{\text{os}}$ ρα ναν τι $\text{H}^{\text{os}} \text{E}^{\text{os}}$
ι και πε ζευσαι οτ αυ της τον ι σρα η λι την
λα εν κα θε οη γη σαν τι κυρι ω α σα
μεν εν δο ζως γαρ δε δο $\text{H}^{\text{os}} \text{E}^{\text{os}}$ ρα εται +
Τ ω δογμα τι ι τω τυ ραν νικω $\text{H}^{\text{os}} \text{E}^{\text{os}}$ οι ο
σι οι τρεις παιδες μη η η πεισθεντες εν τη κα μι
νω εχθεντες θε ο ο ο ο ο ο ο ο ω μο ο ο λο
Γουν φαλλοντες ε ε ευλο γει τε ε τα εργα κυ
ρι ου τον κυ υ ρι ενι +
Η τον α χω ρη τον θε ον $\text{H}^{\text{os}} \text{E}^{\text{os}}$ εν τω ετρί
χω ρη σα σα κυ χα ρα α α α αν τω
κο ο ο ορω κυ η σα σα σε ε ε υ μνου μεν

πα να ρί τ' α παρ θε ε νε:†

Ρ Η μα τυ ρα αν νου ε πει υ πε

ρι ι εχυ σεν ε πτα πλα σι ως κα μι νος ε ξε

και θη πο τε εν η η η η η παι δε ε ες

ουκ ε φλε χθη σαν βα α α σι λε ως πα τη

σα α αντες δογμα αλλ ε βο ο ο ο ο ων παν

τα τα ερ γα κυ ρι ου τον κυ ρι ο ο ον ν μνη τε

και υ πε ρυ φου τε εις παντας τους αι ω ω νας.

The same Hirmoi from Hirmologion of Petros Lampadarios.

ἦχος εἰς

Τ ω την α βα τον κυ μαι νο με νην θα λα σσαν θει

ω αυ του προ στα γμα τι α να ξη ρα ναν τι ι ι

ι ι ι ι και πε ζευσαι δι αυτης τον ι ερα

η λι ι ι την λα ον κα θε δη γη σαν τι κυ ρι

ω α σω μεν εν δο ξως Γαρ δε δο ξα εται:†

Ω δογμα τι τω τυραννικω οι οβι

οι τρεις παιδες μη η η πεισθεντες εν τη κα

μινω βληθεντες ες θεο ο ο ο ο ο ο ο ον

ω μο ο ο λογου οντα αλλο οντες ε

ε ευλογειτε τα ε ε εργα κυριου

τον κυριον:

Η η τον αχωρητον θεον ενγα

στειχωρησασα και χαρα α αντω

κο ο ο σρω κυρι η η σα α σα σε ε ε

υμνουμεν παναγι ι ι α πααρε ε νε:

Ρ η μα τυραννου επει υπερειλεχυσεν

επταπλασιως καμινος ε ξεκαυθη ποτε ε

εν η η η η παιδε ε ες συ ε φλε ε χη

ησαν βα α αβιχεως πατησα α αντες δογμα

Table A (continued)




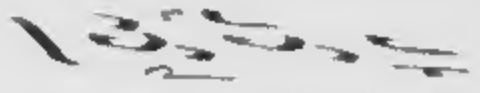

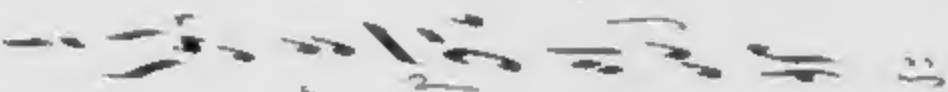


 α λε βο ο ο ο ο ων παν τα τα ερ Γα κυ

 ρι ου τον κυ ρι ι ο ο ον υ μνει τε και υ

 πε ρυ υ του ου τε ει εις παν τας τους αι αι

 ω ω νας ι

Table B

„Η τον άχώρητον θεόν“, Είρμος της θ' ὠδῆς

 κο ο ο ο σμω κυ υ η η σα α α σα
 „Τοῖς μαθηταῖς“, τροπάριον της θ' ὠδῆς

 η η η ζει ο κυ ρι ος
 „Ἐν τῇ δευτέρᾳ“, τροπάριον της θ' ὠδῆς

 προ βα α α τοις με ε συ υν τα α ζον





 „Ῥῆμα τυράννου“, Είρμος της Η' ὠδῆς

 παι δε ε ες ουκ ε φλε ε χθη η σαν
 „Αποκενοῦσα γυνή“, τροπάριον της Η' ὠδῆς

 των ι χνων σου ου ου ε πε λα βε το
 „Δάκρυσι πλύνει“, τροπάριον της Η' ὠδῆς

 των εν βι ω ω ω ου δι η μαρ τε
 „Ἱερουργεῖται“, τροπάριον της Η' ὠδῆς

 δι α της ε ε ε ε ζα γο ρευ σε ως

Table C

A. Examples from the Sticherarium (Codex Ambrosianus)

ε ευ λευ σας τον θα να τον (f. 278 v)

τω δο Γμα τι του και σα ρος (f. 80 v)

αν αυ τω βο η σω μεν (f. 79 v)

α ρε των δα τι λως (EBE 883)

B. Examples from the Hirmologium (Cod. Cryptensis E.γ. II)

ε δο σι σεν ο α ρε λος (f. 58 r)

παι δας δι ε φυ λα ζας (f. 36 v)

θε ο λο γουντες χει λε σιν ε μελ πον

α μαρ τι αν ε ξη λει τε

θε ο ο ο ον ω μο λο γουν τα λλοιτες (f. 39 v)

Heirmologia of Petros and Balasios on the one hand and the and the old ones on the other.

Se table D

But also the Sticherarium of Petros contains formulas which can be found in the Heirmologion of Balasios and in the Old Sticherarium and Heirmologion, as can be seen in Table E.

Se table E

From the preceding material we can confirm, I think, the importance of the Heirmologion of Balasios as a guide to the transcription of Byzantine Chant. Another example will be useful. Balasios' Heirmologion has not been transcribed by the Three Teachers, but there is an

exegesis of it in a manuscript of the Monastery of Koutloumoussi on Mount Athos (No. 440), written in a stage of notation previous to that of the Three Teachers. Gr. Stathis gives two photographs from this MS in his catalogue of the manuscripts of Mount Athos¹. We see here the *sticheron* 'Οσιε Πάτερ in a form of *exegesis*. From the MS of the National Library of Athens No. 946 I transcribe the same *sticheron* in two forms, 'heirmologikon' and 'sticherarikon'² (see Table F).

Se table F

Table G shows some examples of formulas from these *stichera*, including the *exegesis* of Koutloumoussiou 440 and an *exegesis* by me in modern Byzantine nota-

Table D

1. „Ἐφριζε παίδων“ Πέτρου

 το τρα α φε ε ε ε ε εν
 „Ἐτήλην κακίας“

 κε ε να α α α α (Balasios)

 κε ε να α α α α (Petros)

 κε ε να α α α α (EBE 890)

2. „Πρὸς σὲ ὀρθρίζω“, Πέτρου
 (EBE)
 και με χρι πα θω ω ω ω ω ω ω ω ω
 or, from
 EBE, ΜΠΤ 742 και με χρι πα θω ω ω ω ω ω ω ω ω
 „Ἀπαγορεύεις ἱμῶν Πέτρε“, Πέτρου (EBE, ΜΠΤ 742)

 πι κρωσ δα κρυ σα α α α α α α α
 „Ἐτήλην κακίας“ Μπαλασιόν, Πέτρου

 κτειναι με λε τα α α α α α α α α α
 EBE 890
 κτειναι με λε τα α α α α α α α α α

3. „Ἐτήλην κακίας“

 πα ρε δει Γμα α τι σαν (EBE 890)

 πα ρε δει ει γμα α τι σαν (Balasios)

tion (i.e. an 'exegesis of the exegesis' in Koutloumousiou 440 and other corresponding *exegeseis*), as well as a few additional comments.

See table G

It is necessary to take into account not only the *theseis* cited above, but also the

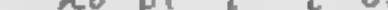
whole tradition written in the short melismatic style, i.e. the short Doxologies, the short *Polyeleoi* etc. Only on this basis can we, with the help of the theoretical treatises, accomplish a transcription of the Old Sticherarion and Heirmologion in short melismatic style. According to my opinion, this style permits the neumatic

٢٢
 پاره دایه یما ا تسان
 πα ρε δει η γμα α τι σαν

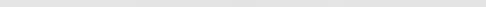
or ~~παρ~~ παρ εδιδειξα ατισαν

Ῥήμα τυράννου; [ε]
 Πέτρου ε πει η τε ρι ι ο χυ σεν

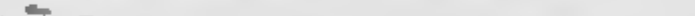
“δάκρυοι πλύνει”
Πέτρου

„Τὸ τάχαντον“, ς 
Πέτρον κυ ρι ε ε ου τον κυ υ ρι ον

4. {τὴν κακίαν

$\frac{\lambda}{\mu} \rightarrow$

 (ΕΒΕ 890)

ΗΟΥ ΧΕ ΕΥ Ε Ε Ε ΤΟΥ


 (Balasios)



 (Petros)
 σου λε ε ε ευ ε του

5. „Πνευματικῶς ἡμᾶς πιστοί“ , ΕΒΕ 2490 , f. 64v-65r

α Γα Γων η μα α α ας

Τῆς πίστεως, α α Γ ο ο ο ος

„Τῷ τὴν ἄβαντον“. Πέτρου (analytic form)



 a va $\frac{3}{4}$ r a a va vti l l l l l l

(Note: The MSS EBE 890 and EBE 2490 belong to the 14th cent.)

a) Balasios, EBE 946, "Θεός Κύριος"

και κλαδων υ μνοις κρου Γα ζοντες

Εχέγ. A B

και κλαδων υ μνοι οι οις κρου Γα α α ζο ο ον

τες

The same by Petros

A B

και κλαδων υ μνοι οι οις κρου Γα α α ζο ο οντες

Εχέγέσις by the Three Teachers:

A B

και αι κλαδων υ μνοι οι οις κρου Γα α α ζο ο ο οντες

Petros, Doxastarion, December 24th:

A B

ο ρα α α ται πχα α α εμα α τος

Εχέγέσις (17) A B

(3 Teachers) ο ο ρα α α ται πχα α α εμα α α τος

Old forms of this formula, found in Stichera and Hirmoi of the B , H B and B Modes, are:

B H B

b) E.γ. II B H B

η υ περο πχοςδυ γα μς

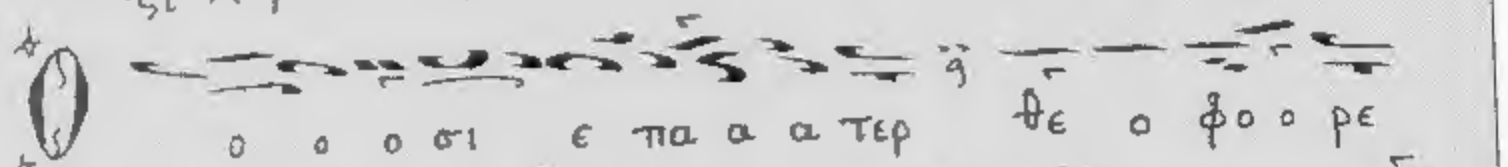
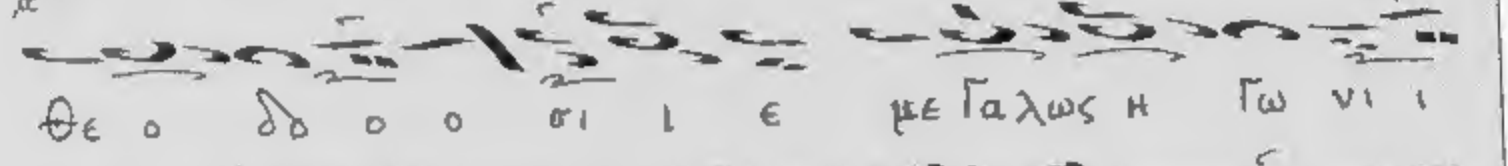
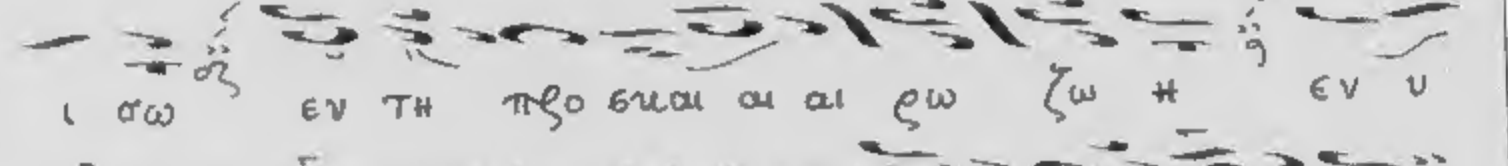
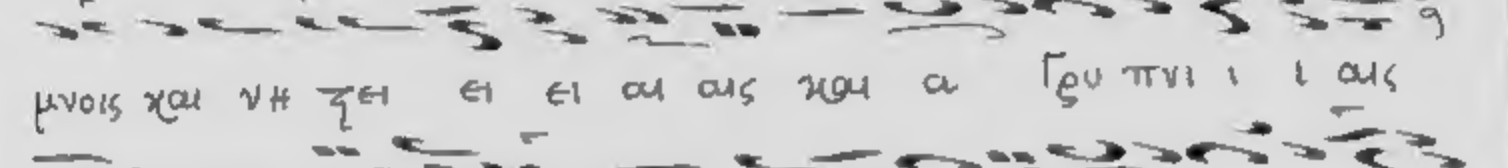
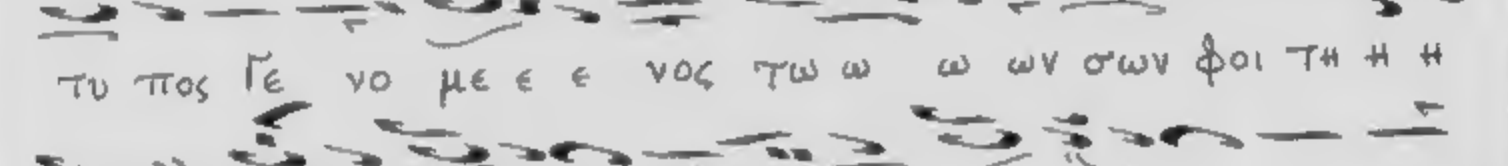
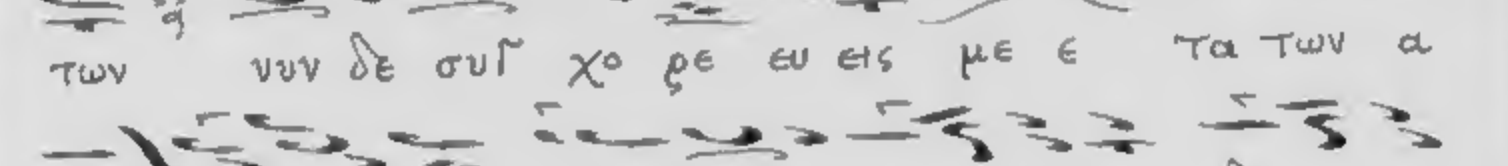
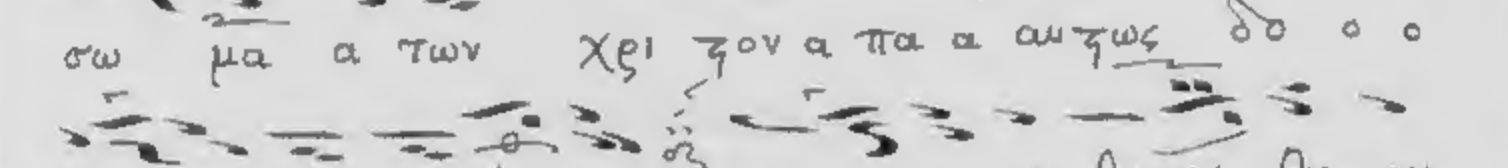
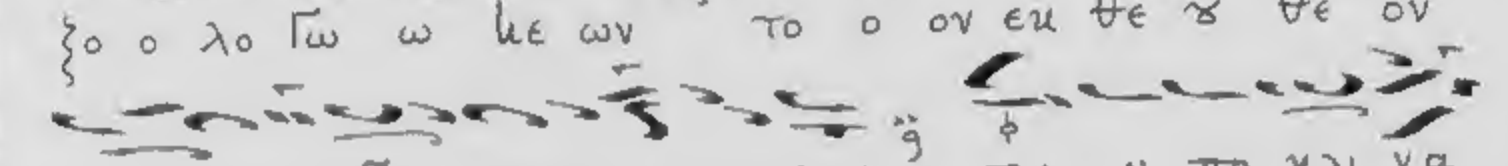
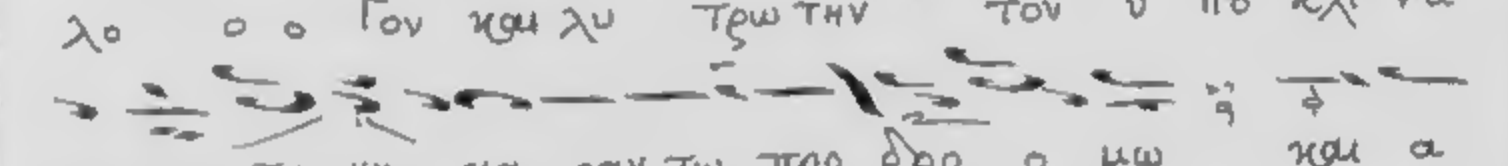
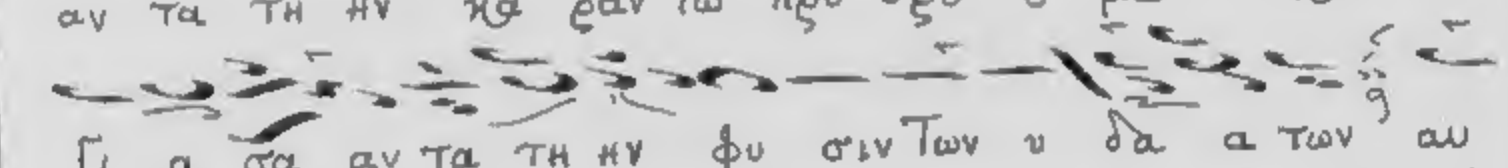
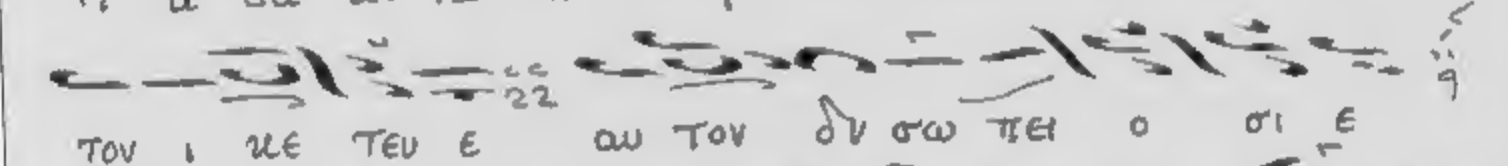
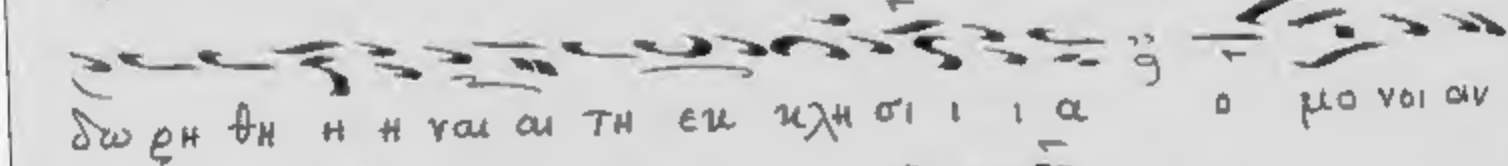
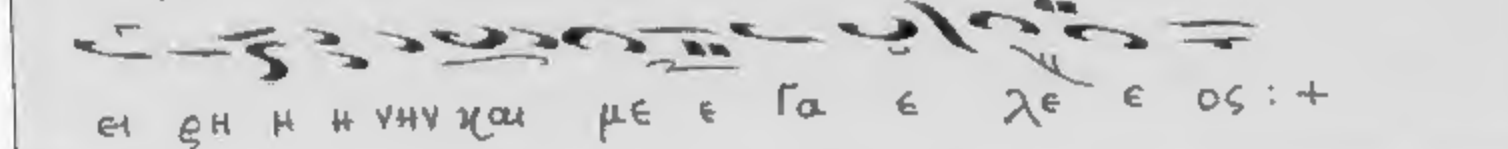

Χρυσάφης B H B

ό νέος: του πνευ μα τος σαλ πι ρτας


Πέτρος: B H B

του πνευ μα ατος σαλ πι ι ρτας

«Θείμολογιών», ΕΒΕ 946 φ. 243^ν, ἤχος π̣ ᾠ̣ ᾠ̣ ᾠ̣ ᾠ̣


 Θ ο ο ο σι ε πα α α τερ θε ο φο ο ρε

 θε ο δο ο ο σι ι ε με Γα λως η Γω νι ι

 ι σω εν τη προ βυ αι αι ρω ζω η εν υ

 μνοις και νη ζει ει ει αι αις και α Γρυ πνι ι ι αις

 τυ προς Γε νο με ε ε νος τω ω ω ω ν σων φοι τη η η

 των νυν δε συλ χο ρε ευ εις με ε τα των α

 σω μα α των χει ζον α πα α αι τως δο ο ο

 ζο ο λο Γω ω κε ων το ο ον ευ θε ς θε ον

 λο ο ο Γον και λυ τρω την τον υ πο κλι να

 αν τα τη ην κα ραν τω προ δο ο μω και α

 Γι α σα αν τα τη ην φυ σιν των υ δα α των αυ

 τον ι κε τευ ε αυ τον δν σω πει ο σι ε

 δω ρη θη η η ναι αι τη ευ κη σι ι ι α ο μο νοι αν

 ει ρη η η νην και με ε Γα ε λε ε ος : +

«{τιχηραρικόν», ΕΒΕ 946 f281r-v, ἦχος π̣α̣»

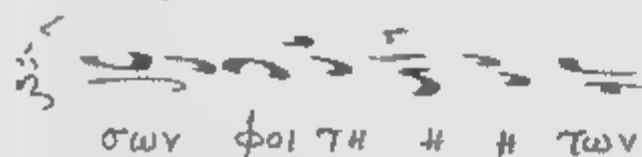
Ο  σι ε πα τερ θε ο φο ρε θε ο δο σι ι
 ε με Γα λως η Γω νι ι ι σω ερ τη προ εκαι
 ρω ζω η εν υ μνοις και νη ρει ει ει αι αις
 και α Γεν πνι ι ι ι αις τυ προς Γε νο με νος
 των σων φοι οι τη των μυρ δε συλχο ρε ε ευ ες με τα α
 των α σω μα α α των Χρι στον α παυ ζως δο ζο λο
 Γω ω ω ω ω ω ν τον εκ θε ου θε ον λο ο ο ο Γον
 Σ λυ τρω την τον υ πο κλι να α αν τα τη ην και
 ραν τω προ δο ο μω και α Γι α σα αν τα
 τη ην φυ σιν των υ दा α των αυ τον ι με
 τευ ε αυ τον δυ σω πει ο σι ε δω ρη θη ναι
 τη εκ λη σι α ο μο νοι αν ει ρη η η νην
 και με ε Γα ε λε ε ος +

The egegesis of the syllable „-τινί-“ has the shape of the strepton ω . It could have the shape of the tromikon ς as well, that is:


πνι ι ι ι αϊς

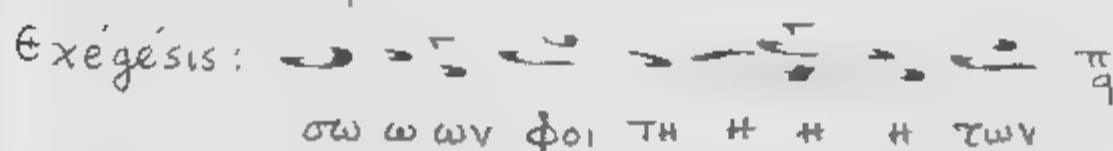

πνι ι ι ι αϊς

(ΕΒΕ 946)

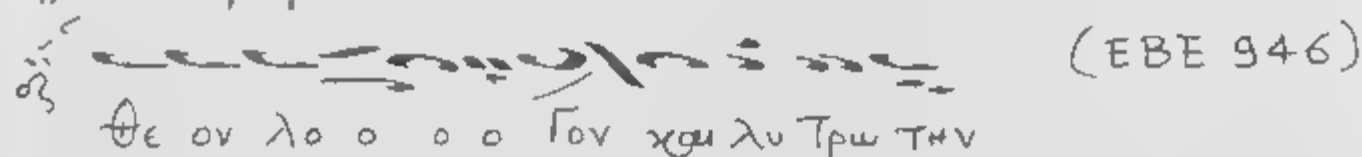

σων φοιτη η η των


σων φοιτη η η των

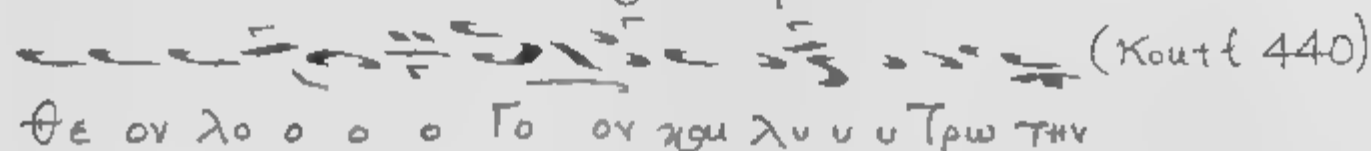
(Κουτλ. 440)

Εχεgegesis: 
σων φοιτη η η η των

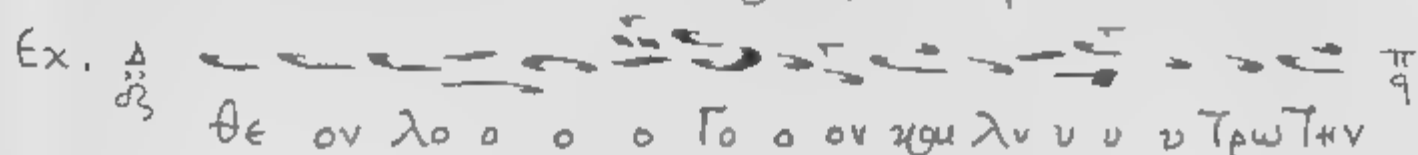
„ΣΤΙΧΗΡΑΡΙΚΟΝ“ :


Θεον λο ο ο ο Γον και λυ τρω την

(ΕΒΕ 946)

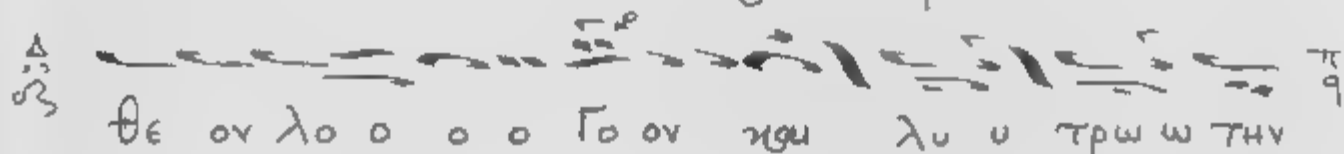

Θεον λο ο ο ο Γον και λυ τρω την

(Κουτλ 440)

Εχ. 
Θεον λο ο ο ο Γον και λυ τρω την

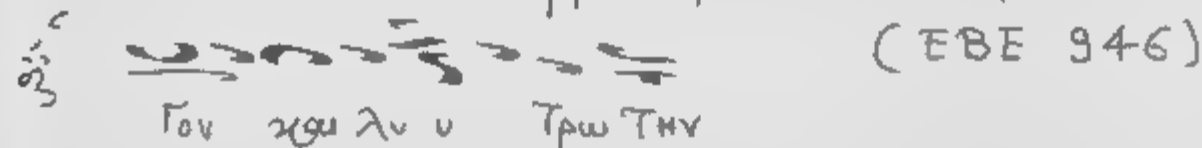
It could also be transcribed as follows, with an antikenoma on the word „λυτρωτήν“, that is


Θεον λο ο ο ο Γον και λυ τρω την


Θεον λο ο ο ο Γον και λυ τρω την

π

The same in „ΕΪΡΜΟΛΟΓΙΟΝ“ (Shape of strepton)


Γον και λυ τρω την

(ΕΒΕ 946)


Γον και λυ τρω την

(Κουτλ. 440)

λο ο ο ο Γον και λυ τρω την

Table G (continued)

Ελ. Δ  π
 λ ο ο ο ο Γ ο ο ο ν χ ρ η λ υ υ υ Τ ρ ω τ η ν

d) "Στιχηραριόν"


π γ  π
 ο σ ι ε πα τερ ο σ ι ε πα α α α τερ

Petros Lampadarios, Doxastarion, September 1st

π γ  π
 ο σ ι ε πα α α τερ

Exégésis of this "Thésis" by the Three Teachers:

π γ  π
 ο σ ι ι ε ε πα α τερ

Στιχηραριόν " π γ  γ
 δ ω ρ η θ η ν α ι τ η ε κ κ λ η σ ι α

Petros Lampadarios, December 24th

γ  γ
 τ ω ν Γ ε ν ε θ λ ι ι ω ν τ α α α ε ι σ ο ο ο δ ο υ ς

Exégéseis of the above formulas:

π γ  π
 δ ω ρ η θ η η ν α ι τ η ε ε ε κ κ λ η η σ ι ι ι α

π γ  π
 τ ω ν Γ ε ν ε θ λ ι ι ι ω ν τ α α α ε ι ε ι σ ο ο

(The latter by the Three Teachers)

δους

These formulas can be found in the old Sticherarium and Hirmologium, too.

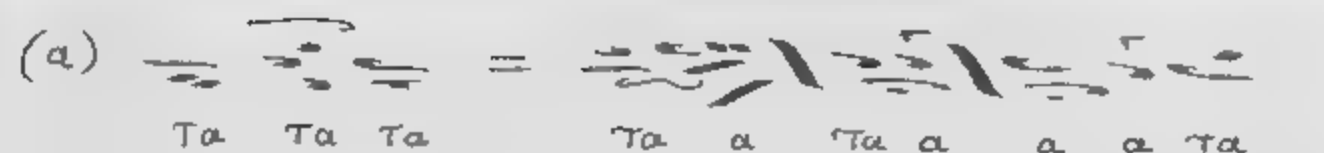
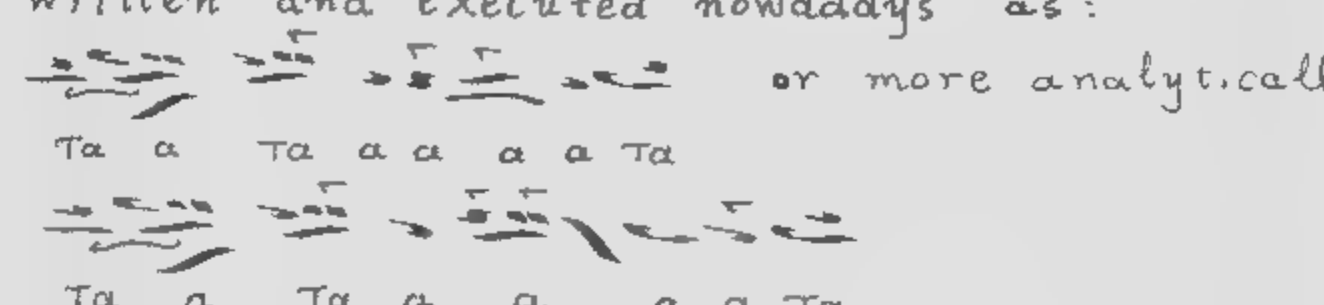
characters to be performed in their full melismatic interpretation.


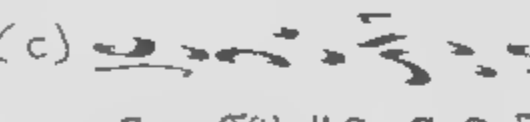
As an example, and as a result of the *theses* and their exegeses from the Hirmologion or the Sticherarion of Petros Lampadarios and from the Hirmologion of Balasios contained in Tables B-E, we can say that the (later) presence of *antikenoma* in *theses* like (a) of Table H gives us the well-known endings of the new Sticheraric and the 'new' long Hirmologic style and, according to the examples



above, of the Old Sticheraric and Hirmologic style as well

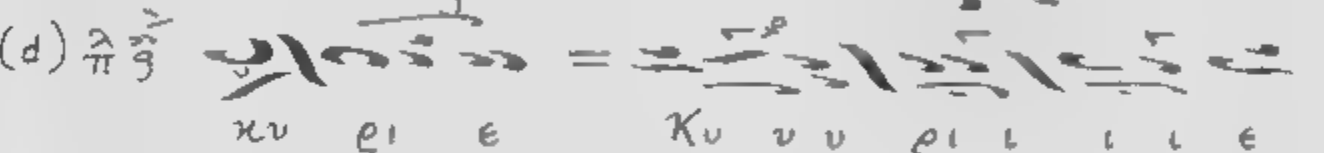
In addition, we can from the study of the *sticheron* "Οσιε Πάτερ (Tables F-G) verify the close relation (or identity) of *theses* like those of Table H (b) and (c), and, finally, we can show the possible identity of the *syndesmoi* (double *apostrophos*) in the *analysis* of the *tromikon*. This could be taken as an indication for us to transcribe similar *theses* in the same way (see Table H, *theses* (d)-(f))

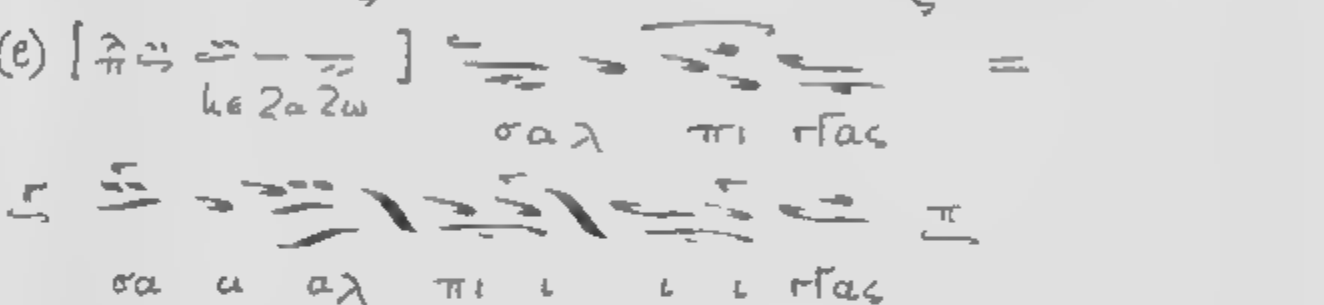
Table H

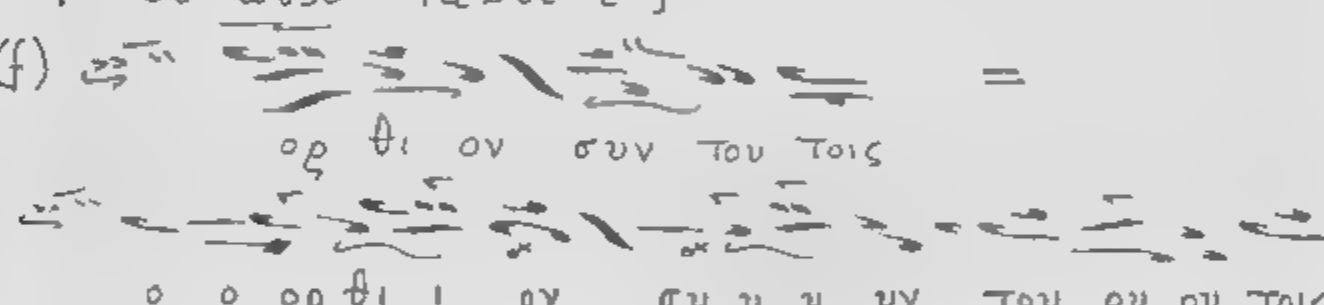
(a) 
Ta Ta Ta Ta a Ta a a a Ta
written and executed nowadays as:

Ta a Ta a a a a Ta
Ta a Ta a a a a a Ta

(b)  (c) 
a sw ma twon a sw ma a a twon

Possible identity of  to 

(d) 
ku ri e Ku ru ri i i e

(e) 
sa la pi ras sa a a la pi i i i ras
[See also Table E]

(f) 
or thi on sun tou tois
o o or thi i on sun u u u u tou ou ou tois

B.

In many cases this way of exegesis can be justified sign by sign according to the rhythmical value and the cheironomic function of each sign in the theoretical treatises. However, the concept of *synagma* ('grouping'), is of crucial importance as it sometimes diminishes the time value of the signs (see Table I).

C.

The 'long *exegesis*' do in many cases result from the short one by duplicating, quadrupling etc. the time values of the short melodic movements and, eventually, by elaborating and enriching the parts of the composition. Through that procedure,

the long *exegesis* sometimes appears very different from the short one.

The structural relation between the short and the long *exegesis* may by the inverse procedure give us some indication which, with the help of the theoretical treatises, can lead from the 'long *exegesis*' backwards to the 'short' one, a procedure especially useful regarding the 'short *exegesis*' of the Old Papadike (see Table J)

D.

Finally, there is a possibility of a syllabic or 'mixed' *exegesis* for a group of old chants, for example the short *prokeimena*, the 'Triadika' of Lent a o (see Table K)

Table I

a)

2+1 t.u. 1 t.u. 4 t.u.

3 1

3 1

(total : 4)

b)

4 4 7 4

[] 4 []

4

Notes:

- i) The numbers indicate the units of duration according to the present musical theory. Each interval neume of the old notation without a subsidiary rhythmical sign has the duration of two time units.
- ii) The formulas in brackets are the later forms with red subsidiary signs.
- iii) After the = follows a transcription into modern Byzantine notation.

a) = or . By duplicating the time values, it gives or . Duplicating again, we have: or or

Examples from the transcriptions of the Three Teachers.

$\pi\alpha\alpha$ = α
 ε {α πο στε λεις το} ε {α πο στε λει ει ει εις το}

$\pi\alpha\alpha$ = α
 και εις το ον και ει ει ει εις το ον

b) = x 2 →

Example: From "κατευθυνθήτω", ἦχος γ'

γ' = η
 των χει... τω ω ω ω ων χει...

c) = [=] x 2 → or

Example: Apechema of the Barys echos.

=
 α α λες α α α α α α α λε ε λε ε ες

d) $\alpha\alpha$ = x 2 →

or or

x 2 → or

or or

Example: From "Τὸ προσταχθέν."

$\alpha\alpha$ = $\alpha\alpha$

α νυ νμφεωτε α α ννυ ν ν νμφε ε ε ε λε ε ευτε

Προκείμενον, $\tilde{\eta}\chi^{\circ}$ $a\leq^c$ (ΕΒΕ 2406)

Εννοείται κυρίως το ελληνόφωνο ή μάσκα θα

11-12-1934

περ $\pi^+ \pi^-$ σε μέν $e^+ e^- \rightarrow \pi^+ \pi^-$:

τῇ ἁγίᾳ καὶ Μεγάλῃ Τεσσαρακοστῇ, Τριαδικόν, ἦχος θ'

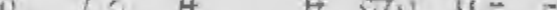

~~ἡμεῖς~~


αἵματι καὶ φωσει τῶν ἀδωμάτων σου ναμὲ

ω ω ν π ρ ο ς γ ο ε ρ α ν κ η α υ χ ο ο ν α ν α γ ο μ ε ν ο ι

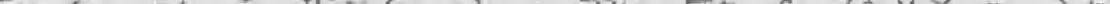
ΕΝ ΥΟΙΣ ΑΝ ΚΑΙ ΤΡΙΣΑΓΩΓΩ ΜΕΧΩ ΟΗΜΑΤΙ ΤΡΙΕΥΠΟΖΩ

του θεοῦ τοῦ υἱοῦ τοῦ Χριστοῦ με
 τοῦ ἐκκλησιαστικοῦ Χριστοῦ



 C C C D ————— F# C C C C C C C D —————



 = 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033

THE

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τῶν ἱερῶν Μονῶν καὶ Σκητῶν τοῦ
Ἁγίου Ὁρους, Vol. III, Athens.

Notes

NOTE 1

Stathis 1993 300-301. This volume was published just a week before the Symposium.

NOTE 2

These names are attributed by me. The rubric of Koutlounmousiou 440 signifying 'sticherarikon' reads: "Τὸ παρὸν ὑπάρχει ἀργότερον μεμιγμένον μὲ στιχηρόν".